Inside M&M this week

BRING DA NOIZ
As part of M&M’s “Meet the Mav-ericks” series, US rapper Chuck D reveals his views on the cur- rent state of the music industry and how the new media revolu- tion has affected him. In our Online feature, Kai Lofthus looks at how the Web can transform radio research. Page 7-9

MUSIC TO WARNER’S EARS
Madonna’s domination of this week’s European charts with Music coincides with a reassess- ment of Warner Music Interna- tional’s marketing operations, under US executive Dayrgran. Page 10-11

EUROPE ROCKS
In the last instalment of our three-part series on the season’s new releases, M&M correspon- dents in Belgium, France, Ger- many, Italy and Spain preview the major records out in their respective territories. Page 12-13

music industry set for massive growth

by Emmanuel Legrand

LONDON — The music business is expected to increase in value from its current $38 billion to $65 billion ($73.5bn) over the next ten years. This growth will be driven by digital downloads, which will account for 19% of total sales. By 2010, online physical sales (e-commerce) will represent 26% of the industry’s revenues, while offline sales of physical soundcarriers—CD, cassettes and singles—will have fallen to 55% of total sales.

These are the forecasts contained within a study on the music industry carried out by London-based US investment bank JPMorgan. The findings were unveiled at a seminar for investors entitled “Changing the Sound of Music” held in London (September 19), which included presenta- tions by a number of industry personalities.

According to JPMorgan, the legiti- mate market for downloads will start to take off by 2002-3. However, while the market grows, the majors’ labels’ share will be under pressure as they are likely to suffer the most from cutbacks. JPMorgan

More tune into Internet radio

by Jon Heasman

SAN FRANCISCO — Online radio listening in the US has more than tripled in the past two years, according to new research unveiled at the NAB Radio Show in San Francisco (September 20-23). The Arbitron/Edison Research study, which interviewed over 17,000 Americans aged 12 plus, reveals that 23% (45 million Americans) have listened to a radio station via the Internet, compared to 14% in 1999, and just 6% in 1998. Among listeners to younger radio for- mats, that figure was as high as 32% (Alternative Rock) and 27% (CHR).

Some 7.9% of the survey’s respon- dents said they had listened to a radio station via the Net in the previous month, with 5.2% clicking onto a station’s online streaming during the past week.

The research also reveals the extent of competition which terrestri- al-based radio stations are facing online. In addition to the 20% of Americans listening to the Net streams of existing AM and FM broadcasters, a further 13% of the population (30 million people) say they have listened to Internet-only radio or audio streams.

A separate sub-survey by Arbi- tron/Edison reveals that streaming audio makes radio station websites significantly “stickier,” (i.e. people stay on the site for longer) and was voted the feature most people want to see on a radio site. The survey’s authors argue that, in general, radio station websites are still not tempting visitors to return frequently enough.
The news of the demise of the music business has been greatly exaggerated.

If the scenario described by JP Morgan and unveiled in our exclusive front-page story proves to be correct, the music industry is poised to grow from a $38 billion to a $66 billion industry in the next ten years. So much for the merchants of doom, predicting the collapse of this sector under the threats of free downloads and "new business models" such as Freenet or Napster.

The study doesn’t minimise the impact of digital downloads and admits that labels, especially major companies, are “under pressure” because of “disintermediation” (who on earth imagined such a word?) and digital piracy. But it does seem to give the music industry the benefit of the doubt concerning its adaptability to survive the impact of the new ways of distributing music. Majors will most probably see their overall market share diminish, but, as the “pot of money” becomes bigger, they will also thrive in the new environment.

Music & Media values its readers’ opinions—you can e-mail the editor-in-chief at: eleanor@musicandmedia.co.uk

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**Upfront** by Emmanuel Legrand© Music & Media editor-in-chief

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**GWR rides on Internet HiWire**

by Jon Heasman

SAN FRANCISCO — UK radio group GWR has become the first European radio broadcaster to sign up with US company Hiwire, enabling the insertion of audio advertising spots into its streaming Internet broadcasts.

The ability to strip out local ads and replace them with targeted spots relevant to listeners outside a station’s TSA is seen as an important breakthrought, especially given that out-of-area listening currently accounts for a high percentage of hit radio stations’ online audience.

GWR’s commercial director Simon Ward says: “Our deal with Hiwire is very exciting” and said that he is currently in development. “It’s important to get in there before others,” he says. “Lots of companies are going to take the UK. ‘CIN is welcoming online sales into the official UK album chart for the first time. The new methodology will come in force on October 1. The album will be announced during the NAB Radio Show in San Francisco, the agreement with GWR will initially apply to Class.

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**Internet sales included in UK charts**

by Gareth Thomas

LONDON — Internet music sales of albums are to be incorporated into the official UK album chart for the first time.

Four online music companies—Audiostreet, Boxman, BOL and Jungle—will provide album sales information to be submitted to compilers CIN/Millward Brown for inclusion in the weekly chart.

The move will be the first time online purchases have been included in the UK charts and recognises the importance of e-commerce music sales.

The official music charts in both Sweden and Finland have included country-specific Internet sales information since 1998. Tony Salter, CEO of Boxman, one of the companies supplying sales information, welcomes the UK move: “The inclusion of e-commerce sales merely reflects the reality that more and more people are buying online.”

Salter says Internet sales can affect the very top end of the charts. “This would have been the case a few weeks ago when only a few hundred album sales separated Whitney Houston from Britney Spears for the number one spot,” he says. “If our sales had counted towards the chart, the result probably would have been different.”

Operatorial manager at chart compilers CIN, Paul Clifford, said it was important that the chart reflected the true number of album sales in the UK. “CIN is welcoming online figures to strengthen the official sales report and increase artist competition across all platforms,” he says.

AmericanRadioHistory.com
**Todomusica makes changes to annual music trade fair**

by Howell Llewellyn

**STOCKHOLM** — Audioslave would be performing in front of BMG International market executives (and the media in London (September 18). The group, whose members hail from New Zealand, Italy, Australia and the UK, have sold over one million copies in Europe of their debut single Around the World. The track was number one in Germany for six weeks and broke into the lower regions at 30 places and in other countries such as the UK, where it reached number two.

**TODOMUSICA** has now reached an agreement with Spain’s national airline, Iberia, for 30% discounts next year for professionals flying in from Latin America. Grossmaas described Todomusica as “unfocused” and said that it may even be in the wrong place. “Few countries have direct flights to Seville, and it would be ideal to get here as it does to fly to the US from Germany,” he said. Grossmaas and Revert had agreed before the summer to join forces to create an international Latino trade fair by next year. Grossman concluded that the marriage between PopKomm and Todomusica will not take place next year, although it could happen the year after.

**UK COLLECTING SOCIETY IN WORLDWIDE DEAL**

**LONDON** — The UK’s Performing Rights Society (PRS) is close to signing agreements with collecting societies around the world that would allow the partners to license one another’s repertoire for global use. At the society’s annual general meeting, John Axon, director of performance licensing, said collaborations with bodies such as BMI and ASCAP in the US would develop into plans to license tracks for live webcasts. He suggested that PRS would set daily online licensing packages beginning at £1.37 (€2.27) plus VAT (Value Added Tax) for low music-use sites, and a percentage of revenue for high-use sites.

**SWEDISH TV AND RADIO MERGER PROPOSED**

**STOCKHOLM** — The head of the Sweden’s national public broadcasting corporation, Maria Curman, has proposed a merger involving all three arms of the corporation—Sveriges Television, Uitbildningsradio and Sveriges Radio. Curman says a merger would be a way of bringing the corporation’s media and technical departments under a single umbrella, as well as sharing current affairs and newsgathering resources. Curman also says that in the future households should be charged depending on the services and channels they use. Controller at Sveriges Radio Lisa Soderberg is critical of the proposed changes, saying, to TV4 news, that she believed there was no need for restructuring.

**MOVING CHAIRS**

**HAMBURG** — Michael S Krupit, former COO at CDNow, has been appointed new president and CEO of the company. Krupit, who has been working with CDNow since 1997, will be replacing his former colleague and senior, Jason Olim, who will become chairman at CDNow, now owned by Bertelsmann, and will additionally be available as advisor for the music strategies at BeBO, the newly-established Bertelsmann e-Commerce Group.

**PARIS** — André Giordani, sales director of French indie distributor Wagram Music, is to retire at the end of the year, after a 35-year career in the music industry. He will be replaced by Ronan Treger, who joined Wagram on September 25. Treguer held a similar position with indie distribution company Musisoft. He reports to Wagram’s CEO Stephane Bourdoiseau.”

**LYCOS BUYS SPRAY NETWORKS**

**STOCKHOLM** — Lycos Europe has announced it is taking over Swedish Internet portal Spray Networks in a deal worth SKR 5.7 billion (€0.6 billion). Spray’s services include Internet radio, which has nine music and lifestyle channels. It is estimated the new venture will have 8.7 million registered users and 19 million unique visitors in 12 countries per month. Lycos Europe says its strategy is to offer a broad media outlet for all technical platforms. The group, which has a foothold in the edge of mobile internet and broadband. Under the deal, Spray will take over a large part of Lycos’ product development but Lycos and Spray will continue as two brands addressing different audiences. Bertelsmann is a major shareholder in Lycos.

**STOCKHOLM** — The Swedish broadcasting authority RTVV has announced all 83 local commercial radio stations are to be granted an eight-year extension to their licences. The licences will run from 2001 with stations being charged existing fees.

**German pop group ATC recently performed a showcase in front of BMG International marketing executives and the media in London (September 18). The group, whose members hail from New Zealand, Italy, Australia and the UK, have sold over one million copies in Europe of their debut single Around the World. The track was number one in Germany for six weeks and broke into the lower regions at 30 places and in other countries such as the UK, where it reached number two.**

**PARIS** — David Massart eats, sleeps and drinks radio. The scheduling manager at urban/CHR station Skyrock, Massart, aka "Difool," has scheduled himself to present the station’s late night and breakfast shows. That means Difool finishes his evening show at midnight every weekday only to be back on air at 6:30 the next morning. To make thing little more bearable, he is broadcasting from his home, allowing listeners into his personal life through a webcam link on the station’s website. "It is an experiment," says the 30-year-old. "But Laurent Bouagne "People will go to bed with Difool and will wake up with Difool, live from home. It can only work because he is someone who breathes and lives for radio all the time."

Bouagne says the experiment is due to last for a few weeks, and it took him to evaluate the programme. "I think it strengthens our morning show," says Bouagne who adds that it has no noticeable impact on Difool’s professional input at the station. "He remains scheduling manager and comes to work late in the afternoon. He then works on fine-tuning our schedule."
Emap launches Q radio

by Gareth Thomas

LONDON — Emap Performance Network is launching Q—Europe's biggest monthly music magazine—as a music TV channel and digital radio station.

The new channels are part of Emap's programme of brand extensions across all media, and follow the launch of music magazine Smash Hits-branded shows on Emap's Big City radio network and on TV channels The Box and Sky One.

QTV, available on Sky Digital, will follow a format similar to Emap Performance's Kiss TV and The Box, where viewers can choose videos from a selected playlist. There will also be short programmes based on CD reviews and celebrity interviews.

Chief Executive of Emap Performance, Tim Schoonmaker, says: "There will probably be more viewers of QTV than readers of the magazine inside 12 months—because broadcasting reaches a larger group of people."

Music will be of broad appeal featuring, in Schoonmaker's words "current and recurrent tracks that have legs—music that lasts."

Simultaneously, Emap Performance is developing Q as a digital radio station in its bid to build a digital radio network across the UK.

Schoonmaker says the Q Radio will be aimed a "grown-up" market. "It will recognise the Q reader as a person with a broad taste, who likes Eminem and Macy Gray—but also The Stereophonics and Radiohead," he says. "It's aimed at someone who's interested in new music, but with a few oldies but goodies thrown in. When I say oldies, nothing pre-1980."

Q Radio, due to go on air next year, will be Emap's fourth digital audio format, following on the heels of Kiss 100 and the Big City and Magic networks. Emap already owns a number of multiplexes and intends applying for new licences as part of the Digital Radio Group.

Schoonmaker admits the digital radio take-up will be gradual and dependent on the price of receivers. "We're building the platform for it. But it'll be four or five years before we expect it in people's cars and homes," he says.

Telstar UK band BBMak received their first gold discs in New York for their debut album Sooner Or Later on Hollywood Records, marking their RIAA certification for shipment of 500,000 albums in the US. The discs were presented to the group by their publisher Anna Jolley of UK company Strongsongs, who flew in specially for the evening. Their first single Back Here has peaked so far at Number 13 in the Billboard Hot 100 during a 20-week stint.

The party was also joined by Mark Jolley, consultant to Telstar for BBMak, and the man who originally signed the band in the UK during his time as head of A&R at the company. Pictured (l-r) are: Ste McNally (BBMak), Brooke Morrow (EMI Music Publishing), Anna Jolley (Strongsongs), Christian Burns (BBMak), Mark Jolley and Mark Barry (BBMak).

Zijlstra exits Universal Music Holland

by Gareth Thomas

HILVERSUM — Universal Music Holland A&R director Paul Zijlstra is leaving his post to concentrate on his own company. Under the umbrella of his Bula Music, Zijlstra will remain active in the music industry as an A&R consultant, with EMI Music as his first big client.

Zijlstra says that his departure with Universal was an amicable split. "I simply wanted something less political and more music-driven, the main reason why I first got involved in this business anyway," he comments. Bula, the name of his independent A&R consultancy derives from the Fijian word for "life." Apart from a consultancy, Zijlstra also launches his record label Bula Recordings. After the Universal PolyGram merger in 1998, former Polydor A&R manager Zijlstra was appointed A&R director for the entire new company. His impressive A&R background includes the works of Marco Borsato, the Netherlands' biggest selling domestic artist ever, plus Dutch-language rockers Skik.

Zijlstra's previous post will not be filled by one person. His A&R duties will be partly added to Evert Abbing's A&R job, whereas the daily management of Universal Music Holland's A&R department will reportedly be run by Universal Seaga director of publishing Kees van der Hoeven, in parallel to his current position. Universal Music Holland is likely to announce a new addition to its A&R team at a later date.

MORE MONEY FOR DIGITAL RADIO

STOCKHOLM — The Swedish Government has allocated an extra SKR 45 million (€5.3 million) for investment in digital technology at public service broadcasters Sveriges Television, Sveriges Radio and Utbildningsradion. In addition, Sveriges Radio is to get an extra SKR 5 million to "improve quality" at the station. According to Minister for Culture Marita Ulvskog, an investment in the quality of broadcasting remains high on the government's list of priorities. Following the budget announcement she said that extra money would be made available again next year in preparation for the government's new agreement with the public service corporation which comes into effect in January 2002.

NEW MUSIC FOR STUDENT RADIO

LONDON — UK new music website, channelfly.com, has signed a deal with Internet music delivery company, Liquid Audio Europe, to broadcast a 30-minute weekly show on its Student Broadcast Network (SBN). Liquid Lounge will go out on air every Thursday night/Friday morning at 1.00am. Hosted by Liquid Audio's Dan Aufhauser and SBN presenter Craig Pilling, it will feature a selection of music by emerging indie artists, downloadable from a library of 80,000 songs from the Liquid Audio library. The Student Broadcast Network transmits around-the-clock music and news to 50 UK student radio stations via satellite. Each station is committed to taking a weekly minimum of 23 hours of nationally-syndicated programming.

BOOK ON HISTORY OF SPANISH RADIO

MADRID — A book charting the last 70 years of Spanish music radio, La Radio Musical Española, has been published by public broadcaster Radio Television Española (RTVE). Written by journalist Luis Miguel Pedero initially as a doctoral thesis, it includes contributions from 15 leading music radio presenters of the past 30 years. Radio Nacional de España (RNE) director Maria Jesus Chao said at the book's presentation that it showed "a clarity of vision and interminable hours of research." Alternative/indie Radio 3 DJ Jose Miguel Lopez said "it is neither erudite nor heavy-going, nor is it a dictionary of music radio, but rather it's an analysis of formats."

Not all Internet radio is simply entertainment. Free Radio B92 is the continuation of a Belgrade station that was seized by the Milosevic regime in 1999. Its online rebirth was initially made possible by Real Player free software, but today an international effort supports the station's efforts on a medium that is prohibitively expensive for governments to suppress. Free B92 broadcasts news in several languages, along with current events and contemporary music. The station's survival has also enabled its ancillary activities such as its television production, record label and publishing divisions. It also presents numerous cultural activities throughout the year. Free B92 can now claim more than 500,000 unique visitors to its Web site every month.

Chris Marriott
Online research needs to hit target

While Internet technology is giving radio listeners new ways to access their favourite programmes, European stations are also using the web to conduct music research to ensure they are the ones that get listened to. Kai R. Lofthus reports on how programmers are trying to develop online research strategies which maintain the integrity of traditional call-out methods.

The reputation of online research is somewhat undermined by the worrying amount of informal voting polls and questionnaires that web surfers often find themselves participating in. It's difficult, however, to neglect the benefits of using the Internet as an additional tool for research purposes.

In the context of radio station call-outs, respondents—selected according to statistical procedures—can listen to music and hooks in a better sound quality environment than the telephone can offer, and thus voice their opinions on a larger amount of songs in a more convenient manner.

Net-literate listeners

But leaving the job up to occasional web surfers may be dangerous and could potentially lead to meaningless results. Each participant must be actively pursued through traditional procedures.

So, generally, what types of listeners can you get hold of online? A study conducted last June by Broadcast Architecture, a Princeton, New Jersey-based research arm of the AMFM-conglomerate, reveals that most net-literate radio listeners are men aged 15-24 who mainly lean towards CHR, rock, or country-formatted stations.

Which excludes the opportunities for a programme director like Vranz van Maaren at the Naarden, Holland-based AC-formatted Sky Radio 100.7FM. He says the station's only involvement with online research extends to its 'Muziekpoll' where listeners can surf in and vote on whether they like or dislike three specific high rotation songs. But van Maaren doesn't plan to step up any online research activities, saying: "The people that we can attract through the Internet represent just a portion of our audience. I want to know what all of our audience [aged 20-35] think about our music," he says.

On the other side of the North Sea, James Curren, the London-based music director of UK's national rock station Virgin Radio, says: "We will definitely explore the possibility of using the Internet for research purposes. But we have to make sure that we get all proper demographic details down. There are a number of problems that have to be overcome. I'm not sure how, but I definitely think Internet research will come in to its own in the next couple of years."

But most sources contacted by Music & Media were quick to dismiss lower costs as the key factor in changing focus towards using new technology. Jim Sampson, executive editor of Munich, Germany-based rock/hot AC-station Bayern 3, who takes a slightly more cautious attitude than Curren, notes: "Perhaps the way [online music research] would work best would be on a call-out basis, getting a large enough number of [respondents], securing some sort of demographic information about them, and being selective in the use of people who you acquire for any music survey."

"The one thing that you should not do is make it so cheap that it can be easily manipulated— at best by fans, at worst by the record companies."

Jim Sampson
executive director, Bayern 3

Online music research checklist

Want to know if your music research can be handled online? Here's M&M's quick checklist of elements that should be taken into account before getting too serious about it.

Pitfall: Allowing anyone to participate, which means that you will receive responses from listeners that could be irrelevant to the purpose of your research.

Tip: Use traditional selection methods to carefully choose the people—based on your music format and age demographic—who you want to be participating.

Pitfall: The possibility of manipulation from outside interests, such as record companies and friends of artists.

Tip: Ensure that respondents are prevented from filing extra questionnaires, by tracking computers' unique IP numbers.

Pitfall: Listeners are not interested in participating in your survey.

Tip: Provide valuable incentives to make it worth their while.

Pitfall: Don't assume that you can lower your costs indefinitely. The research results will diminish accordingly.

Tip: Assign enough money in your budget to get useful research.

Pitfall: Only relying on online music research! Remember that there are still a lot of people who don't have access to the Internet.

Tip: Don't forget to do the traditional call-out research as well.

You get what you pay for

Tom Webster, formerly VP of East Coast operations for Broadcast Architecture, who has designed music research strategies for AMFM-affiliated stations in New York (including Z100), Boston, and Philadelphia, agrees with Sampson, saying: "You get what you pay for. Some stations hope that there are so many people by sheer numbers that will take the test, and they get around the concerns of bias and sample. That's flawed, because only 30% would actually take and finish a self-selected test on the Internet. And you have to consider that this is 30% of those 35-40 who are actually on the web."

"You have to combine something of the self-selected research and actively recruit listeners, to make sure you don't get this fractional percentage of a percentage that could be way off the central tastes of your audience."
Public enemy turns private advisor

Chuck D is no stranger to controversy. Five years before the police beating of Rodney King triggered the LA riots, his group Public Enemy were warning of the growing racial tension in America. The latest dispute the rapper has thrown himself into headlong is the current "hot potato" of music on the Internet. Unlike many of his peers, notably Eminem and Metallica, Chuck D has been vocal in his support of music sites like Napster and MP3.com which offer free downloads to the public. He also believes that record companies must now embrace this new technology in order to survive.

"I don't give credence to a lot of artists in the music business because they know little about what they're dealing with anyway," he tells M&M in an exclusive interview. "Very few of them could handle questions that I'd give 'em—all they know is they might be in the comfort zone like a child given permission to play and that's what they do. In the case of Napster, they do file sharing, and I believe file sharing means new exposure to new songs, as well as to other artists and is a way to bring new things on the Internet. So, it's like a satellite or space probe in that uses gravity to propel itself. I think the key on the Internet is to realise that you can't do everything for everybody—you have to be micro-focused and be clear on what you will not do as opposed to what you will take on. And that's why we see other dotcom companies turning into dotombs—they try to take the traditional measure of success and adapt it to this world where it doesn't apply.

"One reason for coming five thousand miles to the JP Morgan forum is to my Raptstation.com is the best rap of Slamjamz.com, a record label and it's an Internet-first label. There's a lot of Internet labels out there but my method is a prototype as to how people should do record labels on the web," he believes. "We specialise in not signing the artist but signing the song and [retain] an option to publish. So it's no lock-down contract; it's something that will build [the artist] and build us as well—build us catalogue and build them positioning and give them some money."

Globalisation
A crucial advantage Internet based commerce has over traditional businesses is that local marketing campaigns can become international in an instant. "You have off-line [market]ing and you have on-line [and] the on-line world increases to be global," Chuck D explains. "So what you have is an expanding global market and more people to reach. And this [the Internet] is the apparatus that reaches them, so then that's gonna grow music along with older music. But it's very easy to say a pioneer's made mistakes and Napster is pioneering. So with hindsight you can look back and say, 'This is where they fucked up', but all pioneers will have some kinks in their machine.'"

Chuck D recently founded an online radio station, Raptstation.com, and a record label, Slam Jamz, both of which use the Internet for broadcasting and distribution. Combined with his expertise on the subject, it is this commitment to putting his money where his mouth is that led the London branch of leading US investment bank JP Morgan to invite the rapper over to London earlier this month to sit on a panel before its investors alongside

Never a man afraid to voice his opinion, Public Enemy frontman Chuck D has been an ardent believer in the new media revolution. As part of Music & Media's series on "mavericks," Adam Howorth talked exclusively to the American rapper on his thoughts on the current state of the music industry and the crucial role that the Internet will play in its future.

Chuck D

Sub-contracting
The labels that have been quickest to harness the potential of the Internet seem to have been the smaller independents that, by virtue of their size, can adapt more easily. So where does this leave the majors? "The major labels should sub-contract some niche genre [specialist] that actually might supply the artists, the information and under-structure that they need to pick from in an A&R type of role," Chuck D suggests, adding that "we think the majors might adopt to an MP3.com type of way of thinking but they'll sub-contract portal systems like ours that specialise."

"We sub-categorise rap music and hip hop into 20 different genre niches and it works well for us," he says. "So we have 4,000 artist submissions at Raptstation and may have 10,000 by spring of next year, and we've yet to do any off-line marketing or promotion about our site. We haven't spent any money on adv or anything but what we do is very clear, concise, strategic partnerships and alliances with other companies turning into dotbombs—they try to take the traditional measure of success and adapt it to this world where it doesn't apply.

Another Internet-based business model that Chuck D brings to the table is his Atlanta, Georgia-based record company Slam Jamz. "I've designed a prototype and a template that's ready to launch in November, and that's the area that's gonna handle a lot of artists."

"Of course I believe that the marketing and promotional aspects will depend on genres and sub-genres and micro-niching—and that's what we do at Raptstation. We micro-niche upon the genre of rap music and hip hop," Chuck D continues. "We globalise, we enlighten, we entertain, and we educate people and we give them the tools to not only be consumers—a lot of people make the mistake in the Internet world of looking at the public as consumers—no, we look at the public as being participants to a service we provide, possibly potential partners whether they're labels or artists themselves. And then we provide a gigantic option for them to consume be satisfied or pleased. And that's a whole different business model than the traditional form of music which looks at the public as being strictly consumers that want to buy and support," he observes.

"Therefore, the challenge faced by the majors from online bootleggers is that special genre that's gonna grow that's never a man afraid to voice his opinion, Public Enemy frontman Chuck D has been an ardent believer in the new media revolution. As part of Music & Media's series on "mavericks," Adam Howorth talked exclusively to the American rapper on his thoughts on the current state of the music industry and the crucial role that the Internet will play in its future.

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Chuck D recently founded an online radio station, Raptstation.com, and a record label, Slam Jamz, both of which use the Internet for broadcasting and distribution. Combined with his expertise on the subject, it is this commitment to putting his money where his mouth is that led the London branch of leading US investment bank JP Morgan to invite the rapper over to London earlier this month to sit on a panel before its investors alongside

Never a man afraid to voice his opinion, Public Enemy frontman Chuck D has been an ardent believer in the new media revolution. As part of Music & Media's series on "mavericks," Adam Howorth talked exclusively to the American rapper on his thoughts on the current state of the music industry and the crucial role that the Internet will play in its future.

Chuck D

Sub-contracting
The labels that have been quickest to harness the potential of the Internet seem to have been the smaller independents that, by virtue of their size, can adapt more easily. So where does this leave the majors? "The major labels should sub-contract some niche genre [specialist] that actually might supply the artists, the information and under-structure that they need to pick from in an A&R type of role," Chuck D suggests, adding that "we think the majors might adopt to an MP3.com type of way of thinking but they'll sub-contract portal systems like ours that specialise."

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CDs in the ‘80s and ‘90s, he says, and "the fact [the labels] were making the CDs for little or nothing and charging so much—£24 over here [in the UK]—was outrageous, and never went with an explanation."

**Digital distribution**
He continues: "The majors—they want to get in with digital distribution and think that you're gonna download a CD for the same price you're gonna buy it in a store, they're gonna [need to] refigure themselves out and that's something we talked about [at the JP Morgan seminar]. EMI are like, 'people are gonna have to download this album for 24.99 dollars'—fuck that—if people see that they can get a Beatles album for £5 to download, I think people will adhere to that—or maybe, y'know, three and a half pounds. And somebody might say that's a pittance but it's better than nothing. You're not producing any plastic or CD."

The big question then is whether they can get a Beatles album for $5 to download, I think people will adhere to that—or maybe, y'know, three and a half pounds. And somebody might say that’s a pittance but it’s better than nothing. You’re not producing any plastic or CD.”

The growing uptake among consumers—and, increasingly, musicians—of free Internet software will bypass the need for a record label. "No, the record labels need to refigure their existence and how they will distribute music and what they will charge for it," Chuck D continues. "They have to refigure all that shit, 'cos if a person can get their music for free in a lot of forms, you can't be naive and think you can get new legislation and wrestle the money out of the public—[the public] have to be free-willing to adhere to a price programme."

To emphasise the changing business climate from when Public Enemy first started out, the band’s frontman says that new “groups can make their products for little or nothing because of digital studios which cost less than $2,000 [so] why would they need a major label to make their record? So, if they’re making their records for little or nothing they can afford to get into a system that will bring their records in one by one and dollar by dollar and it’ll all be a profit.”

Even so, Chuck D concedes that "there will always be majors, it's just that they can't sign everybody. There will be independents but it's just that they can't afford to do a lot of manufacturing without it all being sold, and now we have the Internet where you can actually release your product without manufacturing."

"By 2002, I see millions of artists and millions of labels disintermediating the major label service areas and creating a parallel industry of its own..." Chuck D

Chuck D on the future
"Two years in this business is light years in any other business," the rapper asserts. "By 2002, I see millions of artists and millions of labels disintermediating the major label service areas and creating a parallel industry of its own—a parallel entertainment industry, not just music. With reliance on the majors but not total reliance.

"So a million artists, a million labels on the Internet to be quoted with Internet radio stations, Internet TV zones which will bring people to visual programming without just waiting for television to give it to them, and different levels of text and print and different medias that you've never seen before. With music coming maybe more from TV games and video games.

Chuck D believes that it is not just the labels that need to change—retailers need to evolve as well.

"They'll have burners and they'll be selling traditional CDs," he tells M&M. "I think the prices will eventually have to come down. I think that when you get a CD it better not be more than £10, but then £10 to the rest of the world...you know, to me, if I spend £10 over here that's really straight up $17 anyway, so it might have to be £5. What we're planning to do with Slam Jamz is sell songs for maybe a pound—50 cents US—and albums with five to seven songs on it no more than £5.

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IN FOCUS

Sleeping giant awakens to sound of cultural change and hit albums

The shipment last week of over three million units worldwide (excluding the USA) of Madonna's latest offering—"Music"—the biggest in the history of Warner Music—and the fate of the Corrs' latest album "In Blue," are the most recent signs that the once sleepy major has regained some marketing muscle.

Warner is certainly helped by the delivery of a string of hit albums this season, but at the same time it coincides with a complete reassessment of the company's marketing strategy and way of operating.

New role
At the heart of the new system is an American-minded major, Warner Music International (WMI) last April to become senior vice president marketing. The role Durgan was assigned by Warner Music chairman Roger Ames and WMI chairman Stephen Shrimpton, to whom he

American repertoire and—unlike other majors like PolyGram (now Universal)—it didn't put as much emphasis on getting repertoire to travel around the world.

"There was a global perspective at PolyGram," says Durgan, who worked for the company before and after its acquisition by Seagram. "For a long time it was a world structure with no Americans at the top executive core—there were English, French, Dutch, German—which was fine with me and I thrived in that environment."

Among those executives was Ames, whom Durgan knew from his days as chairman of the UK company and then as president of PolyGram in New York. Durgan worked for 11 months under the new Universal regime, and found the acquisition difficult to take.

"It was painful for me, personally, because so many people who had invested a lot in me personally and professionally were suddenly gone," he says. "At the end of the day I did not decide to leave there—I wasn't running away from anything, I was running to something."

That "something" was Warner Music. Ames made a phone call to Durgan, and it didn't take much for him to decide which way to go. In April, he became one of the first appointments made by Shrimpton, following his elevation to chairman/CEO of WMI. Of Shrimpton, Durgan says: "He is a great boss, very supportive and a great counsellor. Shrimpton and I need the marketing to crank up and we're going to make it happen. Give us the artists and when we get it we'll make sure we deliver."

Durgan took over the responsibilities of Peter Ikin as senior VP of international marketing. "At PolyGram my job was to exploit North American repertoire to the world outside of the USA. Now the job I have is to oversee worldwide marketing, which has specific and defined elements to it, and that's just a totally different job," says Durgan.

Main objectives
The brief he was given by Ames and Shrimpton was in itself a sign of the changes Ames wanted to implement at Warner. "My two portfolios are basically, drive the priorities and move music around the world," says Durgan. "Those are really good objectives. If I am able to drive the priorities, that basically speaks to having people with the right portfolio, focused at the right objectives, obviously with the right music and cooperative artists, to be able to drive that business to another level."

Durgan is keen to point out that it also means that Warner's overall focus is shifting. "Warner was historically a real margin driven company that was not chasing market share—which I was very accustomed to at PolyGram and probably my counterpart at Sony also knows the game really well," he explains. "To a lot of people it maybe looked like a switch from this margin game to the idea that let's go after the market and let's be a bigger company, let's take the market share of artists that sold three or four [million records] and take them to five [million]; and the artists that sold six [million] and take them to twelve [million]."

He continues: "We are trying to implement some policy changes and just basically address the things you have to do on a day-to-day basis that are somewhat contentious. We've taken those things and tried to give them a formal policy so that they are kind of automatic, so that marketing directors and CFO's don't have to try to sit there and reinvent the wheel every time."

Based at WMI's headquarters at Baker Street in London, Durgan's first task was to reorganise his team and make sure that "the objective of the
IN FOCUS

company—to drive for market share—is now the emphasis of everyone.

"As far as human assets go, there has not been a lot of change," comments Durgan. "Basically, we have shifted people out of, say, the European office and brought them in here, and we've drawn from affiliates in Denmark, England and wherever and taken the staff that existed and put them in different slots." 

**Priority artists**

Durgan’s closest team comprises Andy Murray, VP marketing, whose focus is on developing artists (Matchbox 20 and Morcheeba are two of their acts currently on this list), and Dennis Ploug as VP of strategic marketing, with a goal to completely revamp the department while also keeping an eye on global marketing priorities. Sue Wildish is senior director marketing, who focuses on non-UK and USA repertoire, and Thomas Starckjohann has been appointed VP marketing Warner Music Europe. John Uran was recently appointed to look my way of thinking right now is, if I have each country, people repertoire owners and artists who deliver the music—which at the end of the day is all that this is about—and then have affiliates in local countries that can drive the business, I can probably make the assumption that I have good marketing people."

Durgan says Warner is much more focused on identifying material that has global potential. "We have global marketing priorities and we have artist development priorities," he explains. "Global marketing priorities pretty much are when the previous album had to sell one million units, and the artist has to be available to"

"The objective of the company—to drive for market share—is now the emphasis."

Jay Durgan

senior VP marketing, Warner Music International

after European marketing on behalf of US labels. He reports to Starckjohann.

Sue Wildish will head up a staff based at Baker Street that will be "something like an ad hoc international department offering marketing services to affiliates who could not otherwise afford a full-on department," says Durgan.

Comments Durgan: "In this job, I kind of serve both sides—I have to work with the repertoire owners to make sure the music is delivered to our people soon enough so that they have enough time to actually sit down and think about what they are doing; and make sure that the repertoire owner and the artist are actually working out into the international marketplace. And then assuming that the music is delivered in a timely fashion and that the artist is participating in the marketing of their album, I have to make sure that the local people are stepping up to the plate and not missing things."

Durgan also takes seriously his task of moving music around the world. "Where Warner has really pushed a lot of US repertoire, and for whatever reason, you did not have a lot of movement anywhere other than from the US outwards—with a few exceptions," he contends.

"I think it is a stepped process and the thing we have to concentrate on first is driving the priorities, because do international—those are the only criteria."

An executive committee has been set up to vote on artist development priorities. Durgan says that four or five acts of this kind will be picked each year. The committee consists of WMI regional presidents, Shrimpton, Ames and Durgan. "We sit down in a room having listened to the music two weeks prior to going in to it, and we go around and talk about it. Then we'll nominate or vote who does or does not go on the list. And again there is a really simple check list that the record companies, the artists and the affiliates must adhere to before they can make it on to the list."

"We also have the same kind of system for regional artist priorities and that's what I like to refer to in [football] terms as the 1st division, 2nd division, etc., and everyone is trying to get into the Premiership. But the thing is we have organised leagues and we are actively trying to make sure that they are all buzzing along."
Europe rocks as it rolls

New release time is upon us and all the major labels are gearing up for the traditionally lucrative pre-Christmas market by preparing to launch major new releases—many of them long-awaited—into a highly charged marketplace.

In the third part of a three-part report, Music & Media correspondents from Belgium, France, Germany, Italy and Spain preview the major label releases in their respective territories.

**BELGIUM**

With artists like K’s Choice, Angelico, million seller Helmut Lotti and Belle Perez releasing homegrown albums, radio programmers have a wide selection of major releases from local talent to fit into their formats this Fall. K’s Choice fourth album, Almost Happy, is a major player, and will fit into their formats this Fall. Helmut Lotti is likely to follow up the success of the multi-million selling Goes Classic with a special Latin music album—Lotti is a proven crossover artist and expectations for his new set are accordingly high.

**FRANCE**

This Fall, France’s “rentree” (back to school/work period) is a great time about repackaging existing catalogue and utilising new media as a host of live and compilation albums—complete with accompanying DVDs and videos—are being released.

**Strategy**

“The business is changing so we have to adapt our strategy to the market,” says Annick Geisler, international marketing manager for Sony Music France. “We’re developing more and more projects on the internet. It’s the same transition as when we stopped selling cassettes and went to CD.”

There’s also a moment that provides the opportunity to use the DVD format which sells well and is state-of-the-art.”

Heading this packaging revamp phenomenon is Patricia Kaas’ double album Live (Columbia), released in August and featuring an orchestral and an acoustic album of her recent concerts, as well as a DVD and music video Ce Sera Nous. Following the previous release of Singulier (1989-88), Frédéricks, Goldman & Jones present a 16-title compilation collection Pluriel (1990-96) (Columbia), released on September 12, with a boxed set including DVD and video due out on October 23. Francis Cabrel (Columbia) also has a triple live album of his last concert tour to be released October 17 with DVD.

After a very successful European tour, Mylene Farmer releases a live album (Polydor) and DVD/VHS this month. Patrick Bruel’s first album De Plou was re-issued on August 22 by BMG, and a special collector’s limited edition of the album Juste Ascent (sales of one million) will be in stores in November. Newer artists putting out new product include Vanessa Paradis, whose fourth studio album Bliss (Barclay) is released internationally on October 17. After her first album sold one million worldwide, Indonesian artist Anggun (Sony) delivers a long-awaited second Desirs Contraires in October, with an English language version to be released in the US later in the year.

World music acts include Wes, whose hit single Alane sold three million units and whose new album Sinami, The Memory (Columbia) was released in Europe in August. Celtci-inspired rap group Manau (Polydor) release their second album in mid-October, and electronic rai artist Rachid Taha’s new album Made in Medina (Barclay), produced by Steve Hillage will be released October 3.

Geoffrey Oryema’s album Spirit whose rights were acquired from Musisoft, will be repackaged and reissued on Sony with two additional FRENCH titles. In December Virgin will put out the highly anticipated follow-up to Manu Chao’s debut solo album Clandestino.

On the electronic music front, hot on the heels of the success of Lady, Barclay will release Modjo’s first album, while East West is preparing for the October 24 release of Tommy Hoos’ debut Popular Frequencies and Bob Sinclair’s Champs Blysées (October 10), featuring the hit single I Feel For You.

Sam Zniber, scheduling director of CHIR/Dance Fun Radio says that for his format, the release schedule is rather “bland”, save for electronics: “Modjo and all this scene is great and we are fully behind it. It is also great to see that this music sells abroad.”

**GERMANY**

The German mainstream market will see a few key releases during the post-summer period, which is often a good time for low-fi and gentler tunes. At BMG there are several releases planned for the pre-Christmas season. The Cologne-based Irish folk-pop traditionalists The Kelly Family have a series of 13 albums scheduled for November 6. Nicole Mayr, responsible
out the priority releases

Eros Ramazzotti

be for young artists, autumn is the time for the more established names.

For the promotion of the Kelly Family at BMG Ariola Munich explains: "These are all re-releases from past albums which definitely target the busy Christmas market. None of them have been available since we signed the Kelly Family and licensed their back catalogue (from EMI) to Ariola a year ago. A new album will not be released before next year."

Next to the Kelly Family, Schlager-veteran Heino will be wishing the Germans Merry Christmas on the same date in November, while the Big Brother inhabitants will see their first Weihnachtsalbum released at a time when Christmas shopping will be at its initial peak on November 27.

International releases

EMI Electrola in Cologne has its hands full with major international releases from the likes of Robbie Williams and Kylie Minogue, but PUR, "the most successful German pop group", have already made a huge impact with Mittendrin. After its release on September 11, the album went platinum with 450,000 copies sold in its first week of release, going straight to No.1 in the German charts.

Patricia Tamaschke, senior product manager at EMI Electrola points out: "Since PUR's music targets the whole family we always have a brilliant response, especially in the Fall time. We are aiming to extend this success into Christmas with a single release on October 23 and a PUR-DVD at the end of November." Asked whether releases of international top sellers for young artists, autumn is the time for the more established names."

With this in mind, the key releases this Fall include Laura Pausini's new album, Tra Te e il Mare (CDG East West), which was released on September 15, and the veteran group, Pooh (CDG East West), who returned on September 29 with Cento di Queste Vite.

Major event

Having said that, the event that everybody is waiting for is the launch of the first new Eros Ramazzotti album in four years, Stilelibro (BMG), which hits stores on October 29, the artist's birthday. A major international promotion campaign is planned, with a Spanish version, Estilolibre, released at the same time. Vandoni, who previously handled relations with radio stations for BMG, admits that 2000 has been a bit of a sluggish year for Italian music, but hopes that "the Pausini and Ramazzotti albums will be for young artists, autumn is the time for the more established names."
**SALES BREAKER**

**Against All Odds**
Marion Curry - Columbia (Hit & Run EM)

**The Real Slim Shady**
Eminem - Aftermath (Interscope / Sony ATV / Universal)

**I Don't Want To**
Robbie Williams - PWL (EMI)

**She's Got That Light**
Robbie Williams - PWL (EMI)

**Spicks and Specks**
Jools Holland - PWL (EMI)

**Vamos A Bailar**
Paola & Chiara - Columbia (Not Listed)

**Come On Over Baby (All I Want Is You)**
Alanis Morissette - Sony Music Entertainment (Interscope)

**Another Way**
Sash! - X-It (Step By Step)

**It Doesn't Matter**
Vanilla Ice - Mercury (EMI / Sony ATV / Universal)

**Tell Me It's Real**
Lil' Kim - Sony Music Entertainment (Interscope / Sony ATV / Universal)

**I Want Candy**
Abby - Virgin (EMI)

**The Next Episode**
Dru Down - Ruffhouse / Sony Music Entertainment (Interscope / Sony ATV / Universal)

**I'm Gonna Be Me**
N Sync - Jive (Mercury)

**She's Got That Light**
Robbie Williams - PWL (EMI)

**Out Of Your Mind**
Peter Gabriel - RCA (Virgin)

**It's My Life**
Bon Jovi - Mercury (Universal / Screen Gems / EMI)

**What It Is**
Aaron Carter - Jive (Various)

**We Will Rock You**
Queen - Mercury (EMI)

**The Next Episode**
Dru Down - Ruffhouse / Sony Music Entertainment (Interscope / Sony ATV / Universal)

**The Message**
Grandmaster Flash & The Furious Five - Sugarhill (Warner Bros.)

**Ain't No Fun**
Kanye West - Def Jam / Sony Music Entertainment (Interscope / Sony ATV / Universal)

**Let's Get Loud**
Jennifer Lopez - Columbia (EMI)

**Super Fly (Upper MC)**
Music Instruction - Fuel / East West (Various)

**Minority**
Green Day - Reprise / Warner Chappell

**Electronic Lady**
Marky - EMI (Not Listed)

**Natural Blues**
Moby - Mute (Little Idiot / Warner Chappell)

**You Used To Hold Me**
Scott & Leon - A&M / Polydor (Leisure)

**B-Boys & Fly Girls**
Bomb Funk MC's - Epic (Sony ATV / Sony Music Entertainment)

**I Want You**
Shakira - Sony Music Entertainment (Atlantic / EMI)

**The Message**
Grandmaster Flash & The Furious Five - Sugarhill (Warner Bros.)

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Scott & Leon - A&M / Polydor (Leisure)
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## European Top 100 Albums

### Week 41/00

#### Sales Breaker

**1. Madonna**
- Artist: Madonna
- Title: Music
- Original label: Warner Bros.
- Countries charted: A.D.CH.
- Peak position: #1

**2. Craig David**
- Artist: Craig David
- Title: Born To Do It - Wider Edition
- Original label: Def Jam
- Countries charted: A.D.CH.
- Peak position: #47

**3. Bobbie Williams**
- Artist: Bobbie Williams
- Title: Sing When You're Winning
- Original label: Chrysalis
- Countries charted: A.D.CH.
- Peak position: #32

**4. Eminem**
- Artist: Eminem
- Title: The Marshall Mathers LP
- Original label: Interscope
- Countries charted: A.D.CH.
- Peak position: #4

**5. The Corrs**
- Artist: The Corrs
- Title: In Blue
- Original label: Ensign
- Countries charted: A.D.CH.
- Peak position: #1

**6. Britney Spears**
- Artist: Britney Spears
- Title: Oops!...I Did It Again
- Original label: Jive
- Countries charted: A.D.CH.
- Peak position: #1

**7. Ronan Keating**
- Artist: Ronan Keating
- Title: My Love
- Original label: Island
- Countries charted: A.D.CH.
- Peak position: #1

**8. Santana**
- Artist: Santana
- Title: Supernatural
- Original label: Island
- Countries charted: A.D.CH.
- Peak position: #1

**9. Björk**
- Artist: Björk
- Title: Homogenic
- Original label: Mute
- Countries charted: A.D.CH.
- Peak position: #1

**10. Laura Pausini**
- Artist: Laura Pausini
- Title: Te Te Il Mare
- Original label: Universal
- Countries charted: A.D.CH.
- Peak position: #1

**11. Moby**
- Artist: Moby
- Title: Play
- Original label: Elektra
- Countries charted: A.D.CH.
- Peak position: #2

**12. Pur**
- Artist: Pur
- Title: Mitteindern - Elektrosta
- Original label: Virgin
- Countries charted: A.D.CH.
- Peak position: #2

**13. Bon Jovi**
- Artist: Bon Jovi
- Title: Crush
- Original label: Island
- Countries charted: A.D.CH.
- Peak position: #1

**14. Anastacia**
- Artist: Anastacia
- Title: Not That Kind - Epic
- Original label: Epic
- Countries charted: A.D.CH.
- Peak position: #1

**15. Whitney Houston**
- Artist: Whitney Houston
- Title: Greatest Hits
- Original label: Island
- Countries charted: A.D.CH.
- Peak position: #1

**16. Red Hot Chili Peppers**
- Artist: Red Hot Chili Peppers
- Title: Californication
- Original label: Warner Bros.
- Countries charted: A.D.CH.
- Peak position: #1

**17. Eric Clapton & B.B. King**
- Artist: Eric Clapton & B.B. King
- Title: Riding With The King
- Original label: Island
- Countries charted: A.D.CH.
- Peak position: #1

**18. Sonique**
- Artist: Sonique
- Title: Hear My Cry
- Original label: Virgin
- Countries charted: A.D.CH.
- Peak position: #1

**19. Andrea Bocelli**
- Artist: Andrea Bocelli
- Title: Verdi - Sugar Free
- Original label: Virgin
- Countries charted: A.D.CH.
- Peak position: #1

**20. Madonna**
- Artist: Madonna
- Title: The Immaculate Collection
- Original label: Warner Bros.
- Countries charted: A.D.CH.
- Peak position: #1

**21. Michel Sardou**
- Artist: Michel Sardou
- Title: Francois - Tom's Various
- Original label: Virgin
- Countries charted: A.D.CH.
- Peak position: #1

**22. Three Lions**
- Artist: Three Lions
- Title: NFFC - Euro 96
- Original label: Virgin
- Countries charted: A.D.CH.
- Peak position: #1

**23. Musical**
- Artist: Musical
- Title: Musical
- Original label: Universal
- Countries charted: A.D.CH.
- Peak position: #1

**24. Concrete**
- Artist: Concrete
- Title: Fragments Of Freedom - East West
- Original label: East West
- Countries charted: A.D.CH.
- Peak position: #1

**25. David Gray**
- Artist: David Gray
- Title: White Ladder
- Original label: East West
- Countries charted: A.D.CH.
- Peak position: #1

**26. Coldplay**
- Artist: Coldplay
- Title: Parachutes
- Original label: Parlophone
- Countries charted: A.D.CH.
- Peak position: #1

**27. Rosenstolz**
- Artist: Rosenstolz
- Title: Kassenpfiff
- Original label: Sony
- Countries charted: A.D.CH.
- Peak position: #1

**28. Gigi D'Agostino**
- Artist: Gigi D'Agostino
- Title: Amour Toujours
- Original label: BXR
- Countries charted: A.D.CH.
- Peak position: #1

**29. Luna Pop**
- Artist: Luna Pop
- Title: Squelch
- Original label: Ranna Records
- Countries charted: A.D.CH.
- Peak position: #1

**30. Madonna**
- Artist: Madonna
- Title: Ray Of Light
- Original label: Warner Bros.
- Countries charted: A.D.CH.
- Peak position: #1

**31. Limp Bizkit**
- Artist: Limp Bizkit
- Title: Significant Other
- Original label: Universal
- Countries charted: A.D.CH.
- Peak position: #1

**32. The Doors**
- Artist: The Doors
- Title: The Best Of The Doors
- Original label: Epic
- Countries charted: A.D.CH.
- Peak position: #1

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### European Top 100 Albums Chart

<table>
<thead>
<tr>
<th>Week 41/00</th>
<th>Artist</th>
<th>Title</th>
<th>Original label</th>
<th>Countries charted</th>
<th>Peak position</th>
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<tbody>
<tr>
<td></td>
<td>Jimi Hendrix</td>
<td>Experience Hendrix - The Best Of</td>
<td>AFD</td>
<td>A.D.CH.</td>
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<tr>
<td></td>
<td>Janie Smitt</td>
<td>Ein Büche Liebe - Mercury</td>
<td>AFD</td>
<td>A.D.CH.</td>
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<tr>
<td></td>
<td>Spandau Ballet</td>
<td>Gold - The Best Of</td>
<td>Chrysalis</td>
<td>A.D.CH.</td>
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<tr>
<td></td>
<td>Enrique Iglesias</td>
<td>Enrique - Interscope</td>
<td>AFG</td>
<td>A.D.CH.</td>
<td>4</td>
</tr>
</tbody>
</table>
|           | Darude | Before The Storm
- 16 Inch | Interscope | A.D.CH. | 5 |
|           | Richard Ashcroft | Alone With Everybody - Hat/Virgin | POM | A.D.CH. | 6 |
|           | Dr. Dre | Interscope
- Blue Note | Interscope | A.D.CH. | 7 |
|           | La Oreja De Van Gogh | El Vigo De Copperpot | Interscope | A.D.CH. | 8 |
|           | Michelle | So Was Liebe - EMI | AFD | A.D.CH. | 9 |
|           | N'Sync | No Strings Attached
- Jive | Jive | A.D.CH. | 10 |
|           | Smokie | Uncovered - CMC | Interscope | A.D.CH. | 11 |
|           | Julio Iglesias | La Oreja De Van Gogh | AFD | A.D.CH. | 12 |
|           | Estopa | Estopa
- Aro | AFD | A.D.CH. | 13 |
|           | Soundtrack | Mission
- Impossible 2
- Hollywood
- Edel | AFD | A.D.CH. | 14 |
|           | Toploader | Onka's Big Moka
- Sony S2 | Interscope | A.D.CH. | 15 |
|           | Reamonn | Tuesday
- Virgin | Interscope | A.D.CH. | 16 |
|           | Isabelle Boulay | Missa Qc Slas - Archambault | Interscope | A.D.CH. | 17 |
|           | Musical | Len 10 Commandments
- Capitol | Capitol | A.D.CH. | 18 |
|           | Bryan Ferry | Slave To Love
- Virgin | Interscope | A.D.CH. | 19 |
|           | Marc Anthony | Marc Anthony
- Columbia | Interscope | A.D.CH. | 20 |
|           | Ry Cooder | Buena Vista Social Club
- World Circuit | Interscope | A.D.CH. | 21 |
|           | Emmylou Harris | Red Dirt Girl
- Gramophone | Interscope | A.D.CH. | 22 |
|           | Shania Twain | Come On Over
- Virgin | Interscope | A.D.CH. | 23 |
|           | The Corrs | Unplugged
- 143/Lucia
- Atlantic | Interscope | A.D.CH. | 24 |
|           | Lena Martini | Playing My Game
- Virgin | Interscope | A.D.CH. | 25 |
|           | Mana | Unplugged
- WEA | Interscope | A.D.CH. | 26 |
|           | Savage Garden | Affirmation
- Columbia | Interscope | A.D.CH. | 27 |
|           | Hélène Segara | Au Nom D'une Femme
- Interscope | Interscope | A.D.CH. | 28 |
|           | Peter Jöback | Only When I Breathe
- Columbia | Interscope | A.D.CH. | 29 |
|           | Angus
- Columbia | As | Interscope | A.D.CH. | 30 |

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<td>Britney Spears - Lucky</td>
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<td>Europe - We Built This City</td>
<td>Europe</td>
</tr>
<tr>
<td>3</td>
<td>Anastacia - Not That Kind</td>
<td>Anastacia</td>
</tr>
<tr>
<td>4</td>
<td>Eminem - The Marshall Mathers LP</td>
<td>Eminem</td>
</tr>
<tr>
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SALES

All Saints Black Coffee

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Dance Beat

The weekly dance chart comment by Harald Roth

We have a new number one. Madonna's Music (Maverick) gives way to French duo Deejay's Lady (Hear Me Tonight) (Sound Of Barckley), which reaches the summit after an 11 week hike. Not only does the song fling off the shelves at record shops, but its soaring dancefloor across the continent. DJ's in the UK, Germany, the Benelux countries, Scandinavia and Italy reach for the cut in droves.

Meanwhile, stand by for Madonna's follow-up single, What It Feels Like For A Girl (Maverick), which is hurtling towards the Dance Traxx chart.

Madison Avenue's Who The Hell Are You (Vicious Grooves), surges into the top ten in its third chart week. The track has just forced its way into the German dance chart, and it is also a favourite among deejays in the UK, across Scandinavia, and in the Czech Republic.

UK outfit Aurora feat. Naimse Coleman jumps from 31 to 16 with their trancy cover of Duran Duran's Ordinary World (Positiva). In addition to entering the UK singles chart, the remake of the 80s hit also enjoys support in Scandinavia and in the Czech Republic.

DJ Tomcraft's Silence (Kosmo/Kantor/Urban Universal), makes an amazing jump from 60 to 20. So strong is its support in its native Germany that it climbs 42 positions on the basis of German club support. In addition to entering the top 41, thanks to help from Germany and Belgium.

Kernkraft 400 by Zombie Nation has turned out to be a real slow burner. Emerging from DJ Hell's label Gothic, a year or more ago, the hit has been licensed to a succession of labels in Italy. Now it has suddenly caught fire in the UK and Sweden and it rockets from 92 to 22 on the Dance Traxx.

Three new records have made it into the chart this week. Klubbheads' Big Bass Bomb (Alphabet City/Kantor/Urban Universal) explodes at 25, Warrior's Warrior (Incentive/MOS) fights its way to 28 and Alice Deejay's The Lonely One (Violent Records) stands at 38.

This week's movers

<table>
<thead>
<tr>
<th>Mover</th>
<th>Artist</th>
<th>Week</th>
<th>Chart</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BIG BASS BOMB</td>
<td>Klubbheads</td>
<td>1</td>
<td>D'N'A (Dance)</td>
</tr>
<tr>
<td>2</td>
<td>THE LONELY ONE</td>
<td>Alice Deejay</td>
<td>3</td>
<td>Violent Records</td>
</tr>
<tr>
<td>3</td>
<td>DEAD CITIES</td>
<td>V.Cina</td>
<td>5</td>
<td>Green Marting (Lionheart)</td>
</tr>
<tr>
<td>4</td>
<td>POWER TO THE BEATS</td>
<td>Urban Samba</td>
<td>7</td>
<td>Echo Black Coffee At The Beach (London)</td>
</tr>
<tr>
<td>5</td>
<td>SHINING</td>
<td>Great Court/De.Wien</td>
<td>9</td>
<td>Planet Sky/Club Culture</td>
</tr>
<tr>
<td>6</td>
<td>ERKENTRAG - ZADRO &amp; NIGRO</td>
<td>Deejay</td>
<td>11</td>
<td>New Generation Media/Big Beat Orchestra Sierra</td>
</tr>
<tr>
<td>7</td>
<td>JOIN THE VIBE TONIGHT</td>
<td>Modjo</td>
<td>13</td>
<td>Sound Of Bazzan</td>
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</table>

**EUROPEAN DANCE TRAXX**

**This Week's Chart**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>11</td>
<td>LADY (HEAR ME TONIGHT) <strong>NO.1</strong></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>5</td>
<td>MODJO</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>5</td>
<td>GROOVE JET (IF THIS AIN'T LOVE)</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>11</td>
<td>SANDSTORM</td>
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<td>5</td>
<td>5</td>
<td>8</td>
<td>AROUND THE WORLD</td>
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<tr>
<td>6</td>
<td>4</td>
<td>17</td>
<td>BAD HABIT</td>
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<tr>
<td>7</td>
<td>3</td>
<td>23</td>
<td>BANG</td>
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<tr>
<td>8</td>
<td>6</td>
<td>10</td>
<td>LET ME BE YOUR FANTASY</td>
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<tr>
<td>9</td>
<td>9</td>
<td>10</td>
<td>HOW'S YOUR EVENING SO FAR? (FRENCH KISS)</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>3</td>
<td>WHO THE HELL ARE YOU</td>
</tr>
</tbody>
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<tr>
<td>2</td>
<td>KERNKRAFT 400</td>
<td>Gigolo/Drehscheibe/EDM Music/Zeitgeist (Polydor-Universal)</td>
<td>4</td>
<td>Time</td>
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<tr>
<td>3</td>
<td>THE LONELY ONE</td>
<td>Alice Deejay</td>
<td>3</td>
<td>Violent Records</td>
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<tr>
<td>4</td>
<td>SMILE</td>
<td>Color</td>
<td>12</td>
<td>Alphabet City/Kantor/Urban Universal</td>
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<tr>
<td>5</td>
<td>NEW</td>
<td>BIG BASS BOMB</td>
<td>Klubbheads</td>
<td>25</td>
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<td>6</td>
<td>FEEL THE BEAT</td>
<td>SPCL</td>
<td>16</td>
<td>Alphabet City/Kantor/Urban Universal</td>
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<td>7</td>
<td>NEIL</td>
<td>Warrior</td>
<td>28</td>
<td>Incentive (MOS)</td>
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<td>8</td>
<td>ESSENTIAL RECORDINGS</td>
<td>Sir</td>
<td>29</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<td>9</td>
<td>SCORCHIO</td>
<td>Sarah &amp; Sermon Emerson</td>
<td>30</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<td>10</td>
<td>UK</td>
<td>Perfecto (Mushroom)</td>
<td>21</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<td>11</td>
<td>INNERSPACE</td>
<td>Anjuna</td>
<td>32</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<td>12</td>
<td>PUSH</td>
<td>Garter</td>
<td>33</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<td>13</td>
<td>FEEL THE BEAT</td>
<td>Dandy</td>
<td>34</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<td>14</td>
<td>SCHALL</td>
<td>Confused/Leaded (Fuel-EastWest-Warner)</td>
<td>35</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<tr>
<td>15</td>
<td>NEW</td>
<td>THE LONELY ONE</td>
<td>Alice Deejay</td>
<td>36</td>
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<tr>
<td>16</td>
<td>SCHALL</td>
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<td>37</td>
<td>Essential Recordings/Hit (London-Warner)</td>
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<tr>
<td>17</td>
<td>NEIL</td>
<td>Warrior</td>
<td>38</td>
<td>Incentive (MOS)</td>
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**AMSTERDAM DANCE FESTIVAL**

**19 / 20 / 21 OCTOBER 2000 AMSTERDAM - THE NETHERLANDS**

**ARTISTS AND DJs PERFORMING**

- ADAMSKI
- AFRO MEDUSA
- BROOKLYN FUNK ESSENTIALS
- EDDIE DE CLERCQ
- DEF RHYMZ
- DIRTY BEATNIKS
- DJ JEAN
- DJ JURGEN
- DJ MEKON
- DJ OLIVE
- DJYONKA
- ELEGIA
- FULL INTENTION
- HARDY HELLER
- LARRY HEARD
- KLuBBheads
- MARCELLO
- MARK VAN DAELE
- JOSE PADILLA
- THEO PARRISH
- PNAU
- ROOG
- ED RUSH
- SPOOKS
- SUPERFUNK
- TIESTO
- IOWA
- ULTRA NATE AND MANY MORE

**CHECK THE ADE WEBSITE FOR MORE DETAILS: WWW.AMSTERDAM-ANCE.NL**
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players.

**PICK OF THE WEEK**

Nelly — *Country Grammar*

Fo' Reel/Universal

“This is an irresistibly catchy tune, with a good vibe. We are all massive fans. It's going to be a huge hit.”

Jean Branch
Programme Director
Galaxy 105/UK

---

**UK: BBC RADIO 1**

97-99 PM [BBC RADIO 1]

Format: CHR
Service Area: National
Playlist Meeting: Group/Owner: Public Broadcaster
www.bbc.co.uk/radio1

- Mariah Carey & Westlife/Against All Odds (n/a)
- Radiohead/How To Disappear Completely (n/a)
- Radiohead/Optimistic (n/a)
- Radiohead/Idealogue (n/a)
- Azzido Da Bass/Dooms Night (n/a)
- Limp Bizkit/My Generation (n/a)
- Nelly/Country Grammar (n/a)
- JJJ2/October Swimmer (n/a)
- R. Kelly/I Wish (n/a)
- Mariah Carey & Westlife/Against All Odds (n/a)
- Moby/Why Does My Heart Feel So Bad (n/a)
- Robbie Williams & Kylie Minogue/Kids (n/a)

**UK: 95.8 CAPITAL FM**

Format: CHR
Service Area: London
Playlist Meeting: Group/Owner: Private Broadcaster
www.capitalfm.co.uk

- Zombie Nation/Kernkraft 400 (n/a)
- Eagle-Eye Cherry/Long Way Around (n/a)
- Alice DeeJay/The Lonely One (n/a)
- Atomic Kitten/Follow Me (n/a)
- Destiny's Child/Independent Woman Part 1 (n/a)
- Ricky Martin/Shes Bangs (n/a)
- Moby feat. Kelis/Honey (n/a)
- Artful Dodger/Please Don't Turn Me On (n/a)
- Johnny Corporate/Sunday Shoutin' (n/a)
- Craig David/7 Days (n/a)

---

**BELGIUM: VRT RADIO DONNA**

Format: CHR
Service Area: Brussels
Playlist Meeting: Group/Owner: Public Broadcaster
www.donna.be

- True Steppers & Victoria Beckham/Out Of Your Mind (n/a)
- Eros Ramazzotti/Fuoco Nel Fuoco (n/a)
- Touch Of Heaven's On You (n/a)
- Anastacia/Not That Kind (n/a)
- All Saints/Black Coffee (n/a)
- Lionel Richie/Angel (n/a)
- Texas/In Demand (n/a)
- Mozart/Level (n/a)

**SPAIN: LOS 40 PRINCIPALES**

Format: CHR
Service Area: National
Playlist Meeting: Friday
Group/Owner: SER
www.cadena40.es

- Gloria Estefan/Como Me Duele Perderte (n/a)
- Eagle-Eye Cherry/Long Way Around (n/a)
- Fastball/You Are An Ocean (n/a)
- 'N Sync/You Te Voy A Amor (n/a)
- Lavelvet/One More Time (n/a)
- Jose El Frances/Ya Se Va (n/a)
- All Saints/Black Coffee (n/a)
- Craig David/7 Days (n/a)

**GERMANY: ANTENNE BAYERN**

Format: AC
Service Area: Munich
Playlist Meeting: Group/Owner: Private Broadcaster
www.antenne-bayern.de

- Toploader/Dancing In The Moonlight (n/a)
- Backstreet Boys/Shape Of My Heart (n/a)
- Kylie Minogue/On A Night Like This (n/a)
- Gabrielle/Should I Stay (n/a)
### European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>MADONNA/MUSIC</td>
<td>(MAVERICK/WARNER BROS.)</td>
<td>81</td>
<td>1</td>
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<tr>
<td>2</td>
<td>2</td>
<td>13</td>
<td>Robbie Williams/Rock DJ</td>
<td>(Chrysalis)</td>
<td>71</td>
<td>1</td>
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<tr>
<td>3</td>
<td>3</td>
<td>4</td>
<td>U2/Beautiful Day</td>
<td>(Island)</td>
<td>63</td>
<td>5</td>
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<tr>
<td>4</td>
<td>4</td>
<td>9</td>
<td>Modjo/Lady (Hear Me Tonight)</td>
<td>(Barclay)</td>
<td>64</td>
<td>9</td>
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<td>5</td>
<td>5</td>
<td>11</td>
<td>Melanie C/Turn To You</td>
<td>(Virgin)</td>
<td>65</td>
<td>2</td>
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<td>6</td>
<td>6</td>
<td>10</td>
<td>Britney Spears/Lucky</td>
<td>(Jive)</td>
<td>61</td>
<td>0</td>
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<tr>
<td>7</td>
<td>7</td>
<td>11</td>
<td>All Saints/Black Coffee</td>
<td>(London)</td>
<td>58</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>16</td>
<td>The Corrs/Breathtaking</td>
<td>(143/Lava/Atlantic)</td>
<td>55</td>
<td>1</td>
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<tr>
<td>9</td>
<td>9</td>
<td>14</td>
<td>Ronan Keating/Life Is A Rollercoaster</td>
<td>(Polydor)</td>
<td>50</td>
<td>0</td>
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<tr>
<td>10</td>
<td>10</td>
<td>7</td>
<td>Whitney Houston &amp; Enrique Iglesias/Could I Have This Kiss Forever</td>
<td>(Arista)</td>
<td>51</td>
<td>1</td>
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<tr>
<td>11</td>
<td>11</td>
<td>16</td>
<td>Spice Girls/Haller</td>
<td>(Virgin)</td>
<td>48</td>
<td>10</td>
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<td>12</td>
<td>12</td>
<td>8</td>
<td>Craig David/7 Days</td>
<td>(Wildstar)</td>
<td>51</td>
<td>6</td>
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<tr>
<td>13</td>
<td>13</td>
<td>5</td>
<td>Janet Jackson/Doesn't Really Matter</td>
<td>(Island)</td>
<td>44</td>
<td>1</td>
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<td>14</td>
<td>14</td>
<td>3</td>
<td>Spiller/Groovejet (If This Ain't Love)</td>
<td>(Positiva)</td>
<td>50</td>
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<td>15</td>
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<td>4</td>
<td>Texas/In Demand</td>
<td>(Mercury)</td>
<td>49</td>
<td>2</td>
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<td>16</td>
<td>16</td>
<td>4</td>
<td>Toni Braxton/Spanish Guitar</td>
<td>(LaFace/Arista)</td>
<td>46</td>
<td>6</td>
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<td>17</td>
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<td>14</td>
<td>Bon Jovi/Still Wild</td>
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<td>18</td>
<td>19</td>
<td>Anastacia/I'm Outta Love</td>
<td>(Epic)</td>
<td>36</td>
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<td>ATC/My Heart Beats Like A Drum</td>
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**Notes:**
- **TW:** This Week
- **LW:** Last Week
- **WOC:** Week Entry
- **TWNE:** Time on Chart
- **LWNE:** Time on Chart
- **Add:** Station Adds
- **AddStations:** Add Stations
- **Stations:** Total Stations
- **New:** New Adds
- **Original Label:** Original Label
- **Highest new entry:** Highest new entry

**The European Radio Top 50 chart is based on a weighted-scoring system.**

*Songs not played by achieving airplay on all of M&M's reporting stations with contemporary music all-time or during specific dayparts.*

**European Radio Top 50** chart includes songs from various countries and regions, including the United Kingdom, Germany, France, Italy, Spain, and Scandinavia. The chart is updated weekly and reflects the most popular songs according to airplay data from various radio stations across Europe. The chart is a valuable resource for understanding current music trends and popular songs in Europe.
increasing Internet digital piracy, disintermediation, and new entrants benefiting from lower barriers. The study found that offline physical sales will reach a peak by 2004-5, before being gradually taken over by online downloads.

Managing director of media and new media at JP Morgan Nick Bertolotti tells M&H: "We have huge optimism about the future of the industry. I think it is going to grow massively." He continues: "The overall pot of money will grow. The real issue we have to decide is how that pot of money is going to be split between the various incumbents. Major companies will still stay big, still make lots of money, but will find themselves under increasing pressure."

He adds that labels will also face "pressure on yields," explaining: "The Internet enables different types of content to be sampled on a bit-by-bit basis, a la carte. Instead of having to buy a whole CD or a whole book or a whole newspaper, now you can buy the article or a track. When that happens, are you going to be so willing to pay the full price for the CD, the book or the newspaper? These are the key issues for us and that is why it is so topical."

One of the key issues concerning the future regards online piracy, with the threat posed by technologies such as MP3, file-sharing systems or integrated R/W A devices. In the study, the analysts consider that piracy will have a knock-on effect material, while full-price front-list new releases "will become the exception rather than the rule," as they will be encrypted and watermarked.

Music industry consultant at JP Morgan, Nick Henry-Stolz, forecasts that piracy will represent some 10-15% of total sales, but this should decline after a peak in 2005-7, as more and more protected front-list tracks become back-catalogue. "To be successful in this music industry we must be able to protect its content, educate users, enforce its rights and provide consumers with a compelling offer," says Henry-Stolz.

The impact of disintermediation is also tackled in the study, with JP Morgan seeing the Internet as a way to make room for new entrants. Says Henry-Stolz: "Whereas in the past an artist or an independent producer had to sign or licence their product for distribution to a major label in order to reach consumers, in the online age they can distribute via alternative platforms or even direct. The way is also open for new entrants to move into the market and provide specialist marketing and distribution services along the value chain, leading to an atomisation of the industry."

Industry professionals such as Universal Music vice-chairman Bruce Hack, MP3.com founder and CEO Michael Robertson, US rapper Chuck D, Pioneer developer Ian Grillo and BMG Entertainment VP and CEO Michael Roberti were invited to discuss the future of the industry. "The conclusion of the panel was that secure content has to be made available at a reasonable price, and fast," says Henry-Stolz. Asked why this sudden interest from the investment bank for the music industry, Bertolotti explains: "The music industry is in the moment because of the Vivendi Seagram proposed merger—Vivendi is now becoming one of the largest media stocks in Europe, with a market capitalisation of over a hundred billion euros—and also because of the EMI/Time Warner proposed merger, the interest being shown by Brussels and the interest being shown by investors in general."

He continues, "It's particularly interesting because the Internet can transform the way we consume music from being—and that was one of the themes of our conference—a 'just listen to music' to a 'total entertainment experience' where you can listen to music, watch videos, read the facts about the artist, etc. This music industry is being transformed by the Internet."

---

**MTV's Hagman says:** "We had some reaction to why it hadn't been played in full in the daytime, but we don't get much for splitting the whole thing in the evening."

A Spanish version of the ballad 'Better Man' will come out in Latin America in the New Year and will be released with the English language original in Spain. "It's been an integrated part of the plan from the start," continues Allen, revealing that the Spanish version of 'Angels' was released in Latin America during the previous campaign, but proved too late to have an impact on album sales. This time, the track has been carefully selected and time has been allocated for Williams to record Better Man in Spanish. The artist has also recorded a French version of 'Supreme'. "It's a market issue," adds Allen, "the French felt strongly about Supreme, just as Latin America felt strongly about Better Man."

Robbie Williams is on tour in the UK in October and is expected to embark on a European jaunt in February next year.

The current and second single off the album, a duet with Kylie Minogue, 'Kids', will be followed by another release in either December or January, depending on how the market unfolds. MTV's Hagman says: "It's nice to get a video like 'Kids' which is good and which we can actually play in the daytime! The video is amazing—so over-the-top—which makes it very funny. Of course it's less of a headache than Rock DJ to programme."

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**More tune into Internet radio**

compared to typical non-radio sites—only 23% of the station website visitors surveyed said that they visited the site every day, with only 29% paying a weekly visit.

The good news for those broadcasters providing audio streams on their site was that audio ads were rated significantly more effective compared to banner ads, which can be easily clicked through. Seventy-three percent of listeners to terrestrial stations online were "very" or "somewhat" interested in hearing additional Internet-only "spin-off" services provided by their favourite station, something which many (and some European) broadcasters are already starting to provide on their sites.

Unsurprisingly, radio's continually evolving relationship with the online sector was the dominant theme at this year's NAB, where new online media exhibitors were the largest single type of company present in the exhibit hall at San Francisco's Moscone Convention Centre. Internet-related discussion panels were for the first time separately branded as Internet @ the NAB Radio Show.

After a rather disappointing year at Orlando in 1999, the organisers say projected attendance at this year's Radio Show was up from last year's 5,600 to 7,200, with a significant increase in the number of delegates making the trip from Europe.

A full report of this year's NAB panel sessions will appear in M&H next week.
**AIRPLAY**

**week 41/00**

**Border Breakers**

Mainland European records breaking out of their country of signing

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<td>Eros Ramazzotti/Fuoco Nel Fuoco</td>
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<td>Eagle-Eye Cherry/Long Way Around</td>
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<td>Rednex/The Spirit Of The Hawk</td>
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<td>Marque One/To Make Her Happy</td>
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**Country of signing (currency)**

1. Austria* | €1
2. Belgium* | Sch13.76
3. Czech Republic | K35.45
4. Denmark | Dkr6.75
5. Finland* | Fmk5.94
6. France* | Ffr5.56
7. Germany* | Dm1.95
8. Greece | Dr39.25
9. Ireland* | £0.78
10. Italy* | L156.27
11. Netherlands* | Pf16.95
12. Norway | Nkr6.04
13. Poland | Zl4.01
14. Portugal* | Es200.48
15. Spain* | Pt4.16.95
16. Sweden | Skr8.51
17. Switzerland | Fr1.52
18. U.K. | £0.60
19. U.S. | $0.88

**Conversions rates correct as of September 21, 2000**

*Denotes "eurozone" countries with a fixed exchange rate

**CheapEuro'ing off the charts**

Jean-Loup Tournier has become the first non-author/composer to be elected president of CISAC, the international confederation of rights societies. The election followed heated debate between CISAC members, as his candidacy required a change in CISAC statutes to accommodate a non-author/composer. Tournier, retired as president of French society Sacem at the beginning of next year.

Following the opening of a local office in Germany, Island/Def Jam plans to set up shop in 15-20 other territories, beginning with Japan, Russia, and Poland. The label, which will continue to be distributed by Universal in all territories, will maintain its own marketing, A&R, and promotional staffs in each location.

Hotline hears that French rhythm AC network Europe 2, which has faced audience problems in recent months, is about to change format. Sources say a pop/rock format is among those being considered.

The UK's MOBO Awards, dedicated to black music, will be held on 20 October in London. The US music executive who took over the mantle of Arista from Clive Davis just before summer. Expected to perform at the MOBOS are Sade, for her first live appearance in more than half a decade, and Senegalese artist Youssou N'Dour.

**French independent commercial radio trade body SIRTI has claimed that the NRJ Group would be in a dominant position if the acquisition of full-service station RMC is cleared by regulators. The accusations were rubbished by NRJ, calling the move "noisy and excessive—therefore laughable."

Staying with NRJ, Philippe Pousset, who joined the company last year to be in charge of the group's label and its music downloading and online strategy, has left NRJ to join the group Lagardère.

The BBC is adding five new national digital radio services to the existing five stations already broadcasting digitally. The move was welcomed by Digital One, the commercial operator of the national commercial digital multiplex in the UK. Its chief executive Quentin Howard said he believed it would boost the digital radio market in the UK.

The UK's Radio Academy Music Radio 2001 conference will take place next year on April 3 at a new venue, the Peacock Theatre in London. The seminar usually brings together the country's main music and radio executives for a day of seminars, debates and keynote speeches.

And finally, a piece of nostalgia. EMI Norway has initiated a Beatles-related contest in alliance with daily newspaper Dagbladet and public CHR/Alternative-Rock broadcaster NRK P3. Musicians are encouraged to record an interpretation of any Beatles-song (without samples and alteration to the lyrics). EMI intends to release a single with the three best takes. Each of the three winners receives a book on The Beatles, as well as a CD-single box set, while the top winner also gets to go to London's Abbey Road Studios.

The BRIT Awards 2001 will take place Feb 26 at London's Earl's Court 2 arena, Hotline hears. The event will be broadcast on the national ITV network.

**Cover Date: October 21**

**Street date: October 16**

**Artwork deadline: October 9**

For details call Claudia angel, tel: (+44) 207 822 8300 or call your local representative

**Forthcoming special supplement in Music & Media**

**Amsterdam Dance Event**

**OCTOBER 7, 2000**

**MUSIC & MEDIA**
### Major Market Airplay

#### UNITED KINGDOM

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<td>3</td>
<td>Britney Spears / Lucky</td>
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<td>Spice Girls / Holler</td>
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<td>Robbi Williams / Rock DJ</td>
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<td>6</td>
<td>Mark Knopfler / What It Is</td>
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<td>Robbie Williams / Mad Dog</td>
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<td>U2 / Where The Streets Have No Name</td>
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<td>All Saints / Black Coffee</td>
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<td>Robbie Williams / Angels</td>
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<td>Spice / Let Love Be Your Guide</td>
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#### SCANDINAVIA

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Complied by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
the corrs
in blue
double platinum
no.1 in europe*
over 2,000,000 copies sold!

No.1 European album territories:
- UK
- Spain
- Austria
- Norway
- Ireland
- Portugal

Top 5 European album territories:
- Switzerland
- Sweden
- Germany
- Denmark
- Belgium
- Greece
- Italy
- Hungary
- Finland
- Czech
- Poland

*certificated by IFPI
includes the smash hit 'breathless'
and the new single 'irresistible'
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NEW SINGLE BLACK COFFEE
OUT NOW
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